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CAMPBELL DODGSON, C.B.E.

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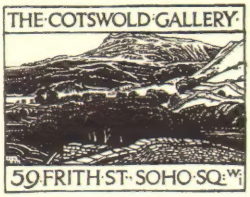

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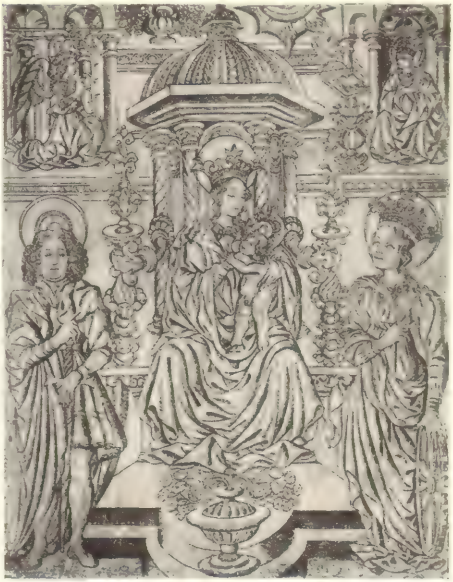

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BINDING

THE Manager much regrets to inform subscribers that he will be unable in future to bind their Volumes for them.

The number of volumes to be bound is only a small fraction of the total circulation, and as subscribers only send in their copies slowly and spread over a number of months, it is impossible to send sufficiently large orders to the binders at one time.

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QUARTERLY NOTES

By THE EDITOR

"CATALOGUE RAISONNÉ OF ENGRAVED BRITISH PORTRAITS FROM ALTERED PLATES," by G. S. Layard (P. Allan & Co., 42/-), is now the standard work, indispensable to collectors of engraved portraits, on a curious practice of the seventeenth and eighteenth century engravers to which no one before Mr. Layard had devoted much attention. The book, which he left unfinished, but which Miss Latham has now brought out with the aid of his notes, describes a large number of cases, chiefly exemplified in the collection which the Marquess of Sligo acquired with Mr. Layard's help, of portrait engravings in which by the erasure and re-engraving of the head and such other portions as were inappropriate after the change, the same plate was made to serve for a second, and sometimes a third, or even a fourth person. These changes were prompted by a desire for economy, or for the need of publishing a portrait as quickly as possible of some person just become famous or notorious, of whom there was not time to bring out a wholly new portrait at the right moment. The most celebrated case is the series of changes in the line engraving by Lombart of Charles I and Cromwell, which Mr. Layard described correctly for the first time in the pages of this QUARTERLY (ix. 51),

subsequently expanding his researches and conclusions into his volume " The Headless Horseman." But this is only one of 118 cases fully described, and to a large extent illustrated, in this volume, the oldest being a change from Elizabeth to James I. and the most modern one, which I remember pointing out to Mr. Layard's great delight, from Lord Melbourne to Prince Albert as Queen Victoria's companion on a ride in Windsor Park. The portraits, among which mezzotints predominate, are in the alphabetical order of names of the persons originally represented. This book will necessarily correct much information about states as given in the older handbooks, because the antecedents of an altered plate had previously been unknown. It is not surprising that with the disappearance of the original sitter's name the engraver's name is often changed also.

Mr. Malcolm Salaman, in " Fine Prints of the Year " (Halton & Truscott Smith, Ltd.; 30/-) continues to render useful service to artists, publishers and collectors on both sides of the Atlantic. The Continental section is still small, the publication being, of course, intended mainly for Anglo-Saxon use. Judged by the reproductions in this volume, the 1927 vintage was not one of the best of recent years; probably every connoisseur rejoices in having laid down for his private enjoyment a bottle or two of choice wine that needs no bush, and is not here revealed to the world. May it be hinted that fine prints are being produced by other processes than etching, mezzotint and dry-point?

" Hans Baldungs Rosenkranz, Seelengärtlein, Zehn Gebote, Zwölf Apostel " (R. Piper & Co., Munich;

6 mk.) will do excellent work in popularising the woodcuts of one of the great masters of the 16th century. The reproductions include two long series of illustrations from rather inaccessible books, the Nuremberg "Rosenkranz" (1505) and Strassburg "Hortulus Animae" (1511), which are important for the study of Baldung's development and in part woodcuts of great beauty. Prof. Hagen's text is illuminating and original. In his choice of a small selection of the well-known single cuts he has adopted the principle of contrasting an earlier and a later treatment by Baldung of the same subject. The Apostles are magnificent, but he lowers the standard a little by including the Ten Commandments, and still more by attributing to him the Apuleis illustration of 1510, signed with a monogram H G, which cries out for some other interpretation than "Hans Grien" or "Hans of Gemünd."

The Dürer Exhibition at Nuremberg opens on April 11th, that in the British Museum on April 18th.

The new edition of "Dürer" in the Klassiker der Kunst Series (Deutsche Verlagsanstalt, Stuttgart, 21/-), scientifically edited by F. Winkler, is by far the most convenient compendium for easy reference of all Dürer's works except the drawings.

ALLART DU HAMEEL. LOVERS STANDING BY A FOUNTAIN. British Museum. Size of the original engraving $9\frac{5}{8} \times 4\frac{3}{4}$ inches

LOVE-GARDENS IN THE EARLY GERMAN ENGRAVINGS AND WOODCUTS

By DOUGLAS PERCY BLISS

THE early German engravers seldom went beyond the Biblical and apocryphal narrative and the legends of the Saints for their subject matter; but they occasionally indulged a taste for the pure grotesque, and were much attracted by the love-motive, especially by the theme of lovers in a garden. These "Love-Gardens" reflect certain aspects of mediæval court-life, especially that of the Burgundian court, the most flamboyant and fantastic of the late Middle Age. The popularity of the garden as a setting can be traced back into the literature of the thirteenth century, when the tide was setting from Romance to Allegory, and in particular to the influence of that great garner of erotic teaching where all the lore of Ovid and Pamphilus is combined with the judicial lore of the mediæval courts of Love, *le Roman de la Rose*,

Ou l'ars d'amour est tout enclos.

There is no room in this brief essay to discuss the features of this enormous poem which was admired by Dante and Petrarch, translated by Chaucer, paraphrased by Marot and continued to exert an influence even after the influx of Renaissance ideas and the spread of the art of printing. Suffice it to state that the Rose-Garden affords the plan to all subsequent gardens in

THE MASTER OF THE GARDENS OF LOVE. The Large Garden of Love. Lehrs 21. Berlin
Size of the original engraving $8\frac{1}{2} \times 10\frac{7}{8}$ inches

art and literature. It is of course quite formal, square in shape, planted with all kinds of trees, set with wells "in whiche there no frogges were," and around these wells new grass, soft as velvet

"On whiche men myght his lemman ley
As on a fetherbed to pley."

The wall around is high and embattled and there was no entry for the poor man. The pleasure-ground of the castle, the "Pleasaunce," is thus enclosed and planted with trees and flowers. Turf-topped mounds, sustained by bricks or wooden palings are placed against the walls or at random in the garden. There are always springs with bricked-in sides and fountains jetting water. The essential thing about the garden is that it is enclosed from the outer world—it is a "Jardin Clos" or "Hortus Conclusus," whether the barrier be a high wall or merely a wattle-fence like the "stake and bound" or "laid" hedge used in English farms to-day. Sometimes the garden is inside the walls of a castle and there the garrison walk primly among the half-dozen plants that it boasts. If a lovely lady is abroad culling flowers in this garden-close be sure she is watched by the gallants on the battlements or even by the captives in their cells. It was thus, for example, that the poet King of Scotland saw his future queen, and thus that Chaucer's Palamon, looking out, saw by chance fair Emily among the flowers and cried "Ah!"

"As though he wounded were unto the herte."

Lovers are the sole inhabitants of the garden, and the season is always May. They move around the "flowery mede" through which streams struggle twisting and waving like horse's hair. They play chess from boards laid over the well; they make love

THE MASTER OF THE GARDENS OF LOVE. The Small Garden of Love. Lehrs 20. Brussels, Arenberg Collection
Size of the original engraving $3\frac{1}{4} \times 7\frac{3}{4}$ inches

gaily in response to the song of innumerable birds, for as Guillaume de Loris, that great clerk of Venus, wrote :

> "Moult a dur cuer qui en Mai n'aime
> Quant il ot chanter sus la raime
> As oisiaus les dous chans piteus."

The Master E S, an exquisite engraver who was at his height about the middle of the fifteenth century, has given us perhaps the most charming representations of the " Liebesgarten." In his print called *Lovers sitting on a Bank* (L. 211) the thin somnolent lovers feel out for each other's bosoms as though just awakened from sleep and dazed by the perfume that goes up from the flowers among which they are seated. In a smaller plate he shows us a pair of lovers making music beside a jetting fountain. They are seated on the traditional turfed-bank supported by wooden planks. The gentleman has small features and a heavy mass of hair. His long dagger hangs between his legs and his feet end in long awkward hose. The lady is " mince " to the waist, but her skirts are voluminous and liberally " pot-hooked."

The Love Garden with the Chess Players (L. 214) is the largest and most interesting work of a secular nature by the Master E S. It represents three pairs of lovers in a " flowery mede." In the centre one pair is unconcernedly engaged upon a game of chess. On their left another pair is seated on wooden railings. The gallant sits jauntily by while his lady threads pearls with elbows gracefully extended. On the right a leering fool slips his arm round the waist of a lady who is reading a parchment that he has brought. In *The Little Love Garden* (L. 207) the space behind the figures is full of curling banderoles without inscriptions. A young man

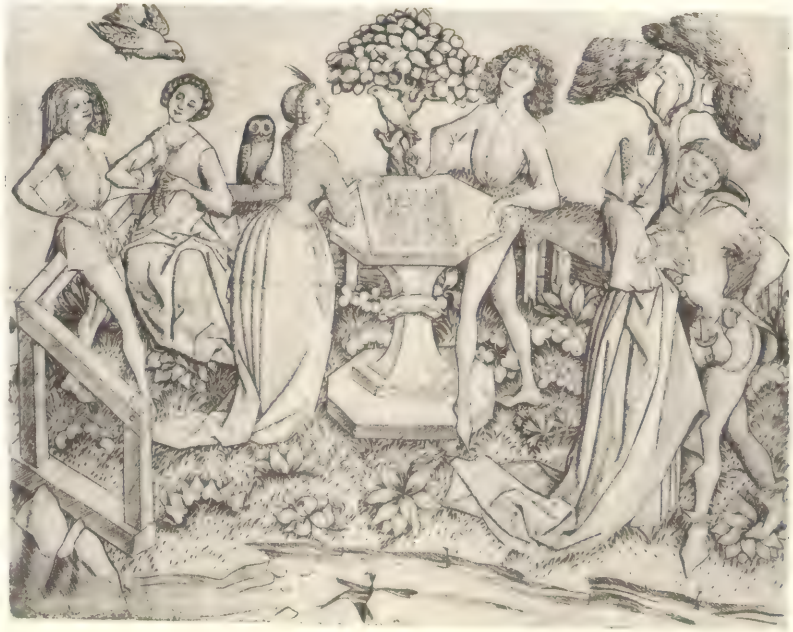
THE MASTER E S. Lovers sitting on a Bank. L. 211. British Museum
Size of the original engraving $5\frac{1}{4} \times 6\frac{3}{8}$ inches

stands caressing a lady in a horned head-dress. Another young man and his mistress are separated by a walled-in spring, behind which a fool plays upon the bag-pipes. These three prints reveal very fully the characteristics of the Master E S his gentle and engaging spirit, his rhythmical but unstructural gift of draughtsmanship, his technical maturity, his ignorance of perspective, his rich and appropriate ornament.

The women of the Master E S, conform to the type of slim, asymmetrical beauty which is irresistible to those who have felt the appeal of the Middle Age. Their ovoid heads are set uncertainly on their frail necks. Their arms are long and thin, their chests narrow, their breasts small and high, their long limbs swathed in heavy draperies. There is no voluptuousness in these forms, yet they were a snare to the souls of mediæval men. Chaucer admires just such beauties as these ladies possess. " As any wezele, hir body gent and smal," he says in admiration of the lovely and wanton wife of the Carpenter in his *Millar's Tale*, and he assures us that her form was " long as a mast and uprighte as a bolt." His Criseyede had all the beauties whose decay is deplored by the aged courtesan of François Villon.

> Ces gentes espaulles menues
> Ces bras longs et ces mains traictisses
> Petiz tetins, hanches charnues.

One of the anonymous line-engravers of the fifteenth century, a Netherlander, has been called " The Master of the Liebesgärten " from the fact that he chose this as the subject of one of his prints. The handling of this engraving is very rudimentary. The trees consist of row by row of club-shaped leaves as though the patterns of playing-cards had settled upright upon the boughs.



THE MASTER E S. THE LOVE-GARDEN WITH CHESS-PLAYERS. L. 214. Berlin
Size of the original engraving $6\frac{1}{2} \times 8\frac{1}{8}$ inches

In a fine " horror vacui " the air is patterned with birds of chase and the meadow is lively with hare and hound. The frail, courtly people who seem to have eaten of the lotus without a doubt, proffer each other fruits, and abstractedly go through the movements of love-making or card-playing. Another of this master's prints represents a *Minnehof*, a Court of Love. A lady with a horned headdress sits under a dais and bestows arrows upon a knight and a clerk who kneel on either side of her throne. Pavilions are raised on the mead around, wherein lovers sit primly pair by pair. The gentleman with expressionless gaze fondles his lady. She looks straight into vacancy or caresses a little hound on her lap, as though unaware of his hands upon her bosom.

The expression of ordinary emotions was so difficult that these early German engravers could make nothing of them. Obsequious adherence to tradition had taught them to represent with vigour the anguish of the Passion and the uproarious coarseness of mediæval grotesquerie, but the emotions of everyday life were beyond their capacity for expression. They remind us of the Persian and Indian painters whose figures wear expressionless masks alike in the exhilaration of the chase or the rapture of love. The ladies of the Master E S attend with equal unconcern at the side of the Virgin, or at the slaying of the Lion by that mediæval knight, Sir Samson.

The profound depression of spirit in which the world of the Middle Age came to an end seems to have numbed the vigour even of the high-born lovers within the Love-Garden. If they had been attending at a " Holy Conversation " they could not have been more placid. Sometimes a little hound is restive and sets off in pursuit

(*a*) THE MASTER E S. Music by the Fountain. L. 203. Berlin
Size of the original engraving $2\frac{7}{16} \times 3$ inches

(*b*) THE MASTER OF THE HAUSBUCH. Aristotle and Phyllis.
Lehrs 54. Size of the original dry-point (diam.) $6\frac{1}{8}$ inches

of a hare ; but in vain it stretches its feet and makes beautiful arcs of its back and tail in pursuit among the flowers, for we recognise that it is but a gesture of destruction. Sometimes a boar runs out from behind a thicket and spits itself neatly upon the spear that some uncertain-footed hunter holds more as an attribute than as a weapon ; but these unhappy accidents do little to affect the calm of the Love-Garden.

There was no entry for the bourgeois or the vilein into the Love-Garden, but the fool wins entry—at least, in the prints and pictures of the time. Even before Brant's " Ship of Fools," translated into several tongues, had sent shiploads of people voyaging fatuously to Narragonia, and when Erasmus had yet to write his " Praise of Folly," the fool was a favourite subject with the artists. He has the right of entry to the Garden because he is to be found in the highest classes of society and infinite is the number of his kind. The love-lorn " Narr " is a favourite subject of the early engravers, and even more popular is the musical fool who plays a duet with his lady in the Garden-Close.

Another lover moves through the Garden rendered foolish by the force of love. It is Aristotle, " qui sait toute clergie," the philosopher and tutor of Alexander the Great, and love has brought him low. On all fours and often in complete nudity he crawls through the Garden, bridled and saddled, abject—" ainsi va qui amour mène." Phyllis, the mistress of his pupil, has overcome him in an hour. Forgotten are his dialectics. He talks the language of the troubadours and takes the love-vows of a knight of Arthur's Court. Phyllis, whose influence over Alexander he had opposed, rides triumphing on his back and whips his ancient sides.

ISRAHEL VAN MECKENEM. Ornament with Lady, Musician, Fool and Dancers. B. 201. British Museum
Size of the original engraving $4\frac{3}{4} \times 10\frac{9}{16}$ inches

As the years pass on and the Renaissance begins to develop German art, Phyllis puts on flesh and takes off clothes. The Master M Z has shown her slim and elaborately dressed as you may see her on mediæval misericords or tapestries, but in the version of Hans Baldung Grien she rides undraped in full Teutonic fleshiness. The " Lay of Aristotle " was the subject of a famous " fabliau " and a favourite subject of the mediæval artist. Like the stories of Bathsheba, Susannah and Delilah, the story of Phyllis and Aristotle fully portrayed the subjugation of the Greatest by the power of Beauty—" the monstrous regiment of women."

Samson is a German knight in armour or later a burly landsknecht. He dozes with his head in the lap of Delilah, who sits on a turfed bank or against a fence of wattles. She snips off his locks while the Philistines creep into the Garden to take him captive.

Bathsheba sits fully clothed to bathe her feet in the fountain of the Garden-Close. At a later period she may stand up to her waist in the water, but she always retains her necklace. It is all one to the old King. He looks out of a window about two yards from where she bathes and regards her with vacant expression. She poses very sweetly at times, with a flower in her hand and hair dangling down her back, yet the King looks out unblinkingly, apparently unmoved. But in the French " Livres d'Heures " you are often reminded that he was more allured than his face could betray, because in the battle which is being waged in the background the unfortunate Hittite is shown falling in the shock of knightly spears. His name " Urye " is cut in black letter beside him, so that there is no misunderstanding of the story.

HANS SEBALD BEHAM. (*a*) Lovers and a Fool. Pauli 214. First State. (*b*) The Prodigal Son Wasting his Substance. Pauli 34. Second State

Size of the original engravings: (*a*) $1\frac{3}{16} \times 2\frac{1}{16}$ inches. (*b*) $2 \times 3\frac{5}{8}$ inches

The Prodigal Son, like every other German gallant of the period, "qui dissipavit substantiam suam vivendo luxuriose," is found in the company of loose women carousing in a garden. Beham shows us such a garden-scene in one of his marvellously finished little plates. The gallants are heavy bearded fellows in padded and slashed garments, and the ladies have the amplitude of form fashionable at that period.

By the commencement of the 16th century the whole treatment of the Love-motive in art is altered alike in spirit and technique by the complex movements of thought that swept over Germany, bringing a new, more modern consciousness. Lovers no longer attitudinise dizzily among flowers and popinjays in a Garden-close. There is no poetic fragrance, no dream-like stillness now. Jean de Meung, in his continuation of the "Roman de la Rose," had stoutly insisted that poor men had hearts as well as those of rank and fortune; but Jean was in many ways in advance of his age. In Dürer's time, however, lovers are as often as not bourgeois and peasants. The courtly enclosure is down and the poor man asserts his right to love. Of a surety your Nürnberg burgher or peasant of the lands adjoining is quite ignorant of the Ovidian precepts, and would brutally disregard, if he knew it, the rigmarole of Romantic love, with its thirty laws, its three comforts, and so forth. They make love in the 16th century without rule, or elegance, as the boors make love in Dutch "genre" paintings, with boorish gusto.

Technically, too, things have developed very fully owing to the steady influx of ideas from the Italy of the Renaissance. Compared to "E S" or Israhel van Meckenem, how thoroughly equipped are the most

HANS SEBALD BEHAM. Detail from "The Feast of Herodias." Pauli 832
Size of the original woodcut (detail reproduced) $6\frac{3}{8} \times 10\frac{1}{2}$ inches

servile followers of Dürer. They have the science of perspective and anatomy, a hint of classical composition and the ability to draw the nude figure in any position with complete confidence. They have vitality, power and restless exuberance, and they can all lay lines with masterly accuracy. Beham, for example, can design with equal facility a huge woodcut and a tiny line-engraving about the size of a postage stamp.

The bath-tub in which the pair of lovers sit, under the influence of the planet Venus, in the earlier woodcuts and engravings, is a curious forerunner of the great fountains of youth and bathing-pools in the Pleasure-gardens of 16th century art. Here a bath-tub sometimes completely fills a pavilion, which, in turn, almost fills the confines of the wattle-enclosed garden, and in the tub the lovers sit, stoutly gripping each other, with taut German faces. Curious symbol of the later development, the palatial pools and pleasure-gardens, where lovers bathe or banquet in pavilions built in the heavy, impure style of the German Renaissance. These heavy lovers dance courteously hand-in-hand, with limbs bombastically swollen in the Italianate style of the time. In Beham's huge woodcut, *The Feast of Herodias* (which measures 13in. by 18¼in.) we see hundreds of Germans bustling and strutting around the Palace of Herod, where the main incident is being enacted in the far background. Everywhere dozens of lovers dance pair by pair, feast, bathe naked in the pools, court heavily among the roses or promenade the paths. Among them moving easily, and observed only by the pair, his immediate victims, is an uninvited guest, the darted Skeleton. When we get to these riotous pleasure-gardens we are nearer to Rubens than to the Master

GEORG PENCZ (formerly attributed to H. S. Beham). Detail from the Planet Venus. Pauli 908
Size of the original woodcut (detail reproduced) $4\frac{3}{4} \times 8\frac{1}{8}$ inches

E S, and engravers like Beham and Jost Amman in the huge woodcuts of Liebesgärten, which they designed, carry us far from the spirit of the late Middle Age into the full-blooded consciousness of the Renaissance.

The glutting of all the senses at once in luscious descriptions of Pleasure-gardens is not peculiar to the Renaissance, but derived, like most artistic and literary ideas, from classical models. But the great enthusiasm of the Renaissance for beauty in all forms, and particucularly beauty of a physical and voluptuous nature, led them to give this subject its fullest development. In the Odyssey a model was afforded by the Garden of Alcinous, in the Æneid by Elysium. The prim, brightly coloured, highly artificial Garden of the Rose is surely a link in the chain of succession, though it is to the Gardens of the Classical past and of the Renaissance, as an illumination by Pol de Limbourg is to a painting by Correggio. Reminiscent of the latter in their decadent sweetness are Ariosto's Garden of Alcina and Tasso's Garden of Armida. Camoens and Marino left word-paintings of Gardens of Venus and of Adonis respectively. Spenser, sweetest-toothed of moralists, built in the "Bower of Bliss" a garden of such cloying voluptuousness that he seemed reluctant to destroy it by the sword of Temperance, as the scheme of his great allegory demanded. And there is no doubt but that Milton in his Eden, and in the vision of sensual delights which Christ overthrows in "Paradise Regained," completed the Renaissance tradition of the Love-garden.

J. B. JONGKIND. TITLE-PAGE OF THE "CAHIER." D. 1. First State
Proof with MS. dedication to CHARLES BAUDELAIRE. In the collection of M. CLAUDE ROGER-MARX
Size of the original etching 5×8⅛ inches

THE ENGRAVED WORK OF JONGKIND

By CLAUDE ROGER-MARX

NO man is a prophet in his own country, and we must recognise the fact that Holland does not stand alone in being still ignorant of the position of Jongkind. Certainly such painters as Boudin and Monet, such critics as Baudelaire and Goncourt have long ago testified to his share in the evolution of landscape. To call him a forerunner of the movement is not sufficient. In his maturity—I mean from 1860 to the date of his death in 1891—he surpasses in power all the other Impressionists. The day is not far off when his canvases, less numerous than those of Boudin, Monet, Sisley or Pissarro, will be more sought after than theirs, and it will be realised also that the touch of Johann Barthold Jongkind is, with that of Géricault, Delacroix and Daumier, amongst the strongest and most original of the nineteenth century.

His etched work, catalogued by Loys Delteil in 1906, comprises only twenty-one plates spread over sixteen years (1862–1878). The facility with which the artist expresses himself in his *Cahier d'Eaux-Fortes* (1862) shows that he was ready to sum up on copper the thousands of themes which his ever acute sensibility and alert observation suggested wherever his vagrant life might lead him. He went nowhere without his note-book, in which, frankly a student, he would put

J. B. JONGKIND. La Nourrice. L.D. 4
Size of the original etching $6\frac{15}{16} \times 8\frac{1}{2}$ inches

down in pencil or charcoal the material which he would use later in his studio for his large water-colours or paintings.

Most of his etchings are devoted to Belgium and Holland ; another set reveals the affection he always had for the coast of Normandy, where, under a sky resembling in its variable grace that of his native land, he meets with such friends as Boudin, Cals, Courbet, and Charles Baudelaire, the first French critic who as early as 1862 did justice to him in a few decisive lines. A third group, more limited, draws its inspiration from the streets of Paris.

On the other hand, we find no trace in his work of his journeys in the Nièvre, the South of France, and Dauphiné, where he went with a companion who now rests beside him in the little churchyard of Côte St.-André, and where, far from the excesses which had threatened his reason, he knew peace and reached the fulness of his genius (1878–1891). Happy in this little village amongst simple people, and having neither press nor engraving tools by him, he soon forgot, and never took up again, an art to which he had, without realising it, contributed several masterpieces.

The period, moreover, was scarcely favourable to original engraving. The plucky effort of Cadart, the printer, in founding in 1862 the " Société des Aqua-fortistes," followed by " L'Illustration Nouvelle," had had no results although supported by some of the greatest names of the day, English and French, American and Dutch : Seymour Haden, Monet, Meryon, Corot, Legros, Whistler, Jongkind. Towards 1880 Degas, Pissarro, Mary Cassatt, Raffaëlli and Bracquemond hoped to give a new impulse to the art of engraving

J. B. JONGKIND. La Barque amarrée. L.D. 6
Size of the original etching $6\frac{13}{16} \times 8\frac{1}{2}$ inches

by publishing a series of prints called *Le Jour et la Nuit;* but indifference on all sides obliged them to give up this fine project. Circumstances alone therefore prevented Jongkind from producing etchings with the same prolific facility as water-colours. Although, like many other painters, he only used the needle occasionally, we cannot treat as a mere whim an etched work which is, in our eyes, as important as the equally limited work of Claude in the seventeenth century. The Dutchman, like the native of Lorraine, was a born etcher whose naturally clean-cut line, full of restrained wealth of imagery and colour, was intensified on copper.

In spite of their apparent roughness, their careless, hasty, rudimentary technique, usually avoided by professional etchers, Jongkind's etchings display a decisiveness which is by no means the result of improvisation. The admirable visual memory of the painter enables him to recapture his original emotion from the notes taken on the spot; notes which contain everything without appearing to do so, such is their extraordinary richness and precision. He is able to use as inspiration for one of his paintings a sketch several years old, not copying it servilely, but using it to re-create the original vision which, far from Nature, he is yet able to surpass.

We can imagine Jongkind's method of procedure by comparing the dates of several canvases and drawings, although he himself never alluded to his etchings either in conversation or correspondence, except once. On that occasion, speaking to the critic L. de Fourcaud about two early plates, now lost, he said, "those are filth (saletés, *sic*) from the days when they wanted to make an etcher of me. I started by these follies, but

J. B. JONGKIND. L'Embarcadère. Pencil Sketch. 1869. In the collection of M. Claude Roger-Marx
Size of the original drawing $11\frac{3}{4} \times 18$ inches

J. B. JONGKIND. Entrée du Port d'Honfleur. L.D. 10
Size of the original etching $5\frac{1}{16} \times 12\frac{1}{2}$ inches

did not keep them up for long." He never etched directly from Nature any more than he painted direct from the subject. Moreau-Nélaton, in the detailed study he was the first to devote to Jongkind, reproduced numerous sketches, amongst which we find, signed 1863, a leaf from a note-book which *twelve years later* inspired the etching *Démolition de la rue des Francs-Bourgeois*. A water-colour, differing considerably from the print, preceded the *Sortie de la Maison Cochin* (1878) by two years. Before biting *L'Entrée* and *La Sortie du Port d'Honfleur* (1863 and 1864) Jongkind had filled whole books with notes in pencil and water-colour, where he captured the charming movement and homeliness of this miniature port, with its sailing boats, cutters, sheds, old houses, picturesque church and White Horse inn, and, above all, the admirable movement of its opalescent sky. This time the two etchings preceded the splendid canvases which were to appear in the Salons of 1864 and 1866.

A landscape called *Moulins en Hollande* is dated the same year as the etching which bears the same title. It would be interesting to follow out these comparisons in order to show how naturally Jongkind adapts himself when passing from one technique to another. Not only do the arrangement of the landscape and the general composition undergo slight modifications, but the distribution of lights and values and particularly the composition of the sky are often completely recreated. This type of synthetic and apparently unconscious work is never used to the detriment of sincerity, and the most ephemeral impression will be translated into whatever elements of depth and durability it may contain.

J. B. JONGKIND. Sketch at Honfleur. Pencil. In the collection of M. Claude Roger-Marx
Size of the original drawing $5\frac{7}{8} \times 9\frac{1}{4}$ inches

J. B. JONGKIND. Sortie du Port d'Honfleur. D. 11
Size of the original etching $8\frac{29}{32} \times 11\frac{7}{8}$ inches

J. B. JONGKIND. Moulins en Hollande. D. 14. First State
Size of the original etching $5\frac{3}{4} \times 7\frac{11}{16}$ inches

When Signac, the neo-impressionist, reproduced *Six's Bridge* in the remarkable work that he devoted recently to the drawings and water-colours of Jongkind ("Collection des Cahiers d'Aujourd'hui") he did not do it simply as a whim. Rembrandt's theme scarcely differs from those his fellow-countryman has treated a hundred times; notice particularly one of the plates in the "Cahier," *La Barque amarrée*. But these affinities are only superficial; the relationship lies in the spirit itself. It is in the science of the design, the subordination of detail to the whole, and in the art of obtaining the maximum of expressive intensity with the minimum of detail that the two masters unite. Professionals, interested principally in technical qualities, do not, it is true, consider the *Six's Bridge* as more than an ephemeral composition which Rembrandt had not time to enrich with all the work which constitutes, in their eyes, the beauty of the *Three Trees* or *Saint Jerome by the Torrent*. In ours—and thereby, perhaps, we are influenced by our epoch—a plate like the *Six's Bridge* in its bareness and frankness has no less savour, and we should not be far from considering it a still rarer achievement. The scrawls of Rembrandt are the heralds of Jongkind, said Baudelaire, borrowing the expression, not without irony, from Diderot.

Nothing, we must recognise, is further removed from neatness than Jongkind, in his life or work. We know that he painted with any tool that came to hand, with the handle of a brush or with its hair, and often the pigeons which circled around his canvas mingled their droppings with his colours. It is the same with his etching; he takes very little trouble; cracks in the varnish, acid stains, escaped lines, abound in his plates.

J. B. JONGKIND. Row of Windmills along a Canal. In the collection of M. Claude Roger-Marx
Size of the original drawing $4\frac{1}{8} \times 7\frac{1}{4}$ inches

He does not even take the trouble to reverse his signature. As for his line, that is typical; trembling, swift, and if examined under a glass, strange, chaotic, confused. Lines cross one another in strokes and counter strokes but without any regularity. Meryon etched with his needle held straight in front of him like a sword. Jongkind's hand seems to tremble (as in fact it sometimes did under the influence of alcohol), but even when it seems to hesitate it is obeying the most subtle orders and slightest reactions of a singularly clear vision.

This use of lines suggestive of the gimlet, the lasso and the saw which analysers of Rembrandt have tried to define, is to be found again constantly in Jongkind, and likewise, although the two artists knew nothing of each other, in the angular, broken, uneven line of Daumier, uneven in the marvellous diversity of its intensity and insistence. That horror, the straight line, as Delacroix said, is never to be met with here even when it is needed to mark the horizon, for Jongkind loves to remind us that the world is round. No one is more naïvely arbitrary; no one dares, as he does, in scorn of all teaching, to stress the intensity of a value or, in an etching or a water-colour, to create contrasts which will make the white of the paper seem to vibrate, to translate his sensation more profoundly. For instance, he does not hesitate to put the maximum of force and precision into his distances although the foreground may be sketched in very broadly. Some times he minimises the importance of accidental or secondary objects which might engross his attention, to go straight to the central interest of the composition, a light whose source is hidden perhaps by chance clouds; there, on the other hand, he will give vigour to some

J. B. JONGKIND. SOLEIL COUCHANT; PORT D'ANVERS. D. 15. First State
Size of the original etching $5\frac{15}{16} \times 9\frac{1}{8}$ inches

fold in the landscape, some figure whose rhythm takes command of the situation. His extraordinary sense of life nearly always makes him include man with nature, so that we find now a nurse carrying an infant through a shady avenue, as in *La Nourrice* (plate 4 in the "Cahier") now a horseman hailing a barge, fishermen in their boats rowing or sculling around the larger vessels (*Entrée* and *Sortie du Port d'Honfleur, Anvers*, etc.). Again, we have groups of sailors on a jetty, waggoners and sweepers peopling a roadway, skaters, with movements graceful or otherwise, on the ice. Take for instance, the three plates inspired by winter in Holland, *La Vue des Maaslins* (1862), *Batavia* (1869), *Le Canal près de Rotterdam* (1875)—which for every reason it is natural to place in the same group—the depths of the clear air, the reflections on the frozen ground, the outlines of windmills or the scattering of rooks in the sky.

Not only to beings but also to inanimate objects and even to planes in the landscape does Jongkind impart an extraordinary intensity of expression and movement. The earth, the sky, share in an action which unfolds itself generously up to the horizon and spreads right and left without our feeling any limits to it. One example in particular occurs to us: *Le Soleil Couchant; Port d'Anvers.* This print should be seen in its first state, not because subsequent states have been much altered (the changes in most of the etchings are confined to the addresses), but the blacks are clear and light in the early state, whereas in the later pulls the blacks are muddy and smeared. In the foreground of this print, to the left, we see against the light a man standing up in a boat, propelling it. In the middle distance is a three-masted ship whose rigging is outlined against the sky, and near

J. B. JONGKIND. Vue de la Ville de Maaslins. D. 8
Size of the original etching $8\frac{3}{4} \times 12\frac{1}{4}$ inches

J. B. JONGKIND. Le Canal. Pen and Ink. In the collection of M. Claude Roger-Marx
Size of the original drawing $3\frac{1}{8} \times 4$ inches

it is another ship with sails set. In the background is the shore, where a number of vessels are anchored. The sun is setting in a sort of luminous mist which penetrates the foliage and partly hides the towers of the churches. This plate embodies all the best in Impressionism, and the art with which this luminous vibration is made to penetrate, divide and transfigure shapes and forms is truly prodigious. Looked at closely it seems an inextricable medley, like a head of fine hair in disarray. At a distance, however, one is amazed by the precision of those little lines and touches, so right in their intensity and their direction, which cross and reinforce one another. Sometimes the forcible incisive line lays bare the copper; sometimes, with exquisite delicacy, it merely skims the varnish. Look, for instance, at the water, dense and yet airy, which reflects a thousand gleams, at those concentric circles spreading around an orb of pure gold; listen to the pulsing life imparted to the very clouds. Certainly the beauty of the subject adds to that of this print—one of the masterpieces of the nineteenth century—but all these qualities are to be found also in the views of Maaslins and Honfleur, or in *La Démolition de la rue Saint Marcel* or *La Sortie de l'Hôpital Cochin*, plates which breathe winter and the distress and hardships of the old streets or express, perhaps for the first time, the pathos of those leprous vistas of stone and mud above which glows and sweeps a sky flaming with colour.

In fact, in his splendid style, colour is everywhere, awakening by association all sensations, even the sense of temperature. Each plate tells us not only the season, but the hour, the very moment. The sudden change which brings a slight wind to the scene, or a beam of

light, is translated immediately by a transformation of the palette which grows warm or cold like skin. Whereas with Monet, for instance, fairylike effects of nature revolve as in a dream before the passive spectator, here, thanks to the animalism of the painter, all our senses are touched at the same time and we ourselves take part by our reactions in the creation of the landscape.

With the simplest of palettes and the most rudimentary implements Jongkind, both in his canvases and water-colours, creates harmonies so rare that one page is radiant as a diamond, another is like an Orient pearl—all this in spite of stains and crudenesses of drawing, and colour that spurts out like a cry. It is the same with his etchings, where, in different ways which are indefinable in their simplicity, Jongkind, without repeating himself, creates prodigies of light and movement. The slightly rolling sea in *L'Entrée du Port d'Honfleur* is different from that in *La Sortie*, which has scarcely a ripple. Over the first rules a fresh and even blue sky which we can feel, while the other sky, nearer to that of *Antwerp*, seems to pass from that incomparable azure that we might call "Jongkind blue" to the blue of night and its resounding gold. Nor has the water of a canal the same density as that of the sea.

Jongkind has a grasp of character both general and particular—a privilege only granted to great masters. None is more instantaneous than he, yet none more synthetic. The few studies reproduced here in order that they may be compared with his etchings show the marvellous power of one who had but to cast his eyes over the world to discover it anew, and who well deserves to bear the radiant name of Jongkind (young child).

A NOTE ON THE PRINTING OF EARLY WOODCUTS

By A. M. HIND

AN article by Friedrich Lippmann, formerly Keeper of the Prints in the Berlin Museum, which appeared in 1876,[1] has been universally accepted as a most illuminating exposition of the development of early woodcut. His theory of the various stages in the progress of block-printing is, I think, thoroughly sound, but one of the premisses on which his conclusions were based, the interpretation of a well-known passage in Cennino Cennini, appears to me to be erroneous, and to demand further consideration. Lippmann distinguished impressions from woodblocks according to the character of printing as follows :—

I. STAMPED PRINTS (*Pressdrucke*).
II. RUBBED PRINTS (*Reiberdrucke*).
III. PRINTS PULLED IN THE PRESS (*Pressendrucke*).

In I. the paper is laid flat on some hard surface, and the inked block is pressed (or hammered) face downwards on to the paper (*aufpressen, Aufdruck*).

In II. the inked block is laid face upwards, the paper laid on top, and rubbed with a hard pad (*frotton*, rubber) on the back.

[1] *Ueber die Anfänge der Formschneidekunst und des Bilddruckes.* Repertorium für Kunstwissenschaft, I. (1876), 215.

In III. the block lies in the printing press face upwards, and the paper is forced on to the surface by direct vertical pressure.

The character of the impression of a certain number of the woodcuts of the earliest period (generally dated in the first quarter of the fifteenth century) points to the first of these methods. The black oily ink used presents a mottled appearance, and the impression is frequently darker near the edges of the block. I have examined the *Christ before Herod* (Schreiber, 265) and other early prints in the British Museum with Miss Phyllis Barron, an experienced printer of textiles, and she agrees that the characteristics noted are just such as would be expected in pressing or hammering the block downwards on to the paper, in the usual method of the printers of textile patterns. A greater regularity of inking can be achieved by the second method, *i.e.*, by rubbing. Moreover rubbing causes a pronounced indentation of the paper, the reason no doubt that the early block-books were only printed on one side of the paper, the blank pages being generally pasted together. The absence of such indentation, or of the marks of the rubber on the reverse of an impression, need not of course imply that the impression was not obtained by rubbing, as the indentation might be taken out by damping and pressing, and the marks on the reverse might be prevented by a sufficient covering of thicker paper between the rubber and the paper that receives the impression. Most of the woodcuts of the second quarter of the fifteenth century were certainly obtained in this way, though simple presses may have been in use before the perfection of the printing press used for movable

GRIFFIN WITHIN A WREATH (Anonymous—XVth century). S. 2005. British Museum
Size of the original woodcut 135×125 mm.

type, which is the same in principle as that used for wood blocks, *i.e.*, relief printing with direct vertical pressure. The woodcuts of the earliest phase in the history of the art which appear to be stamped in the first method are for the most part printed in a deep black ink of oily consistency. The rubbed prints of the next phase are more generally found in lighter brownish tones of ink.

It was probably found that the thick oily ink suitable for stamping would have blurred in a rubbed impression, and the ink may have been modified in consequence. The brownish tones certainly imply an iron gall ink, which may originally have been darker if not black in tone, and become more oxidised (*i.e.*, like rust) in the course of time. The ink which has remained deep black may equally have been made from iron and oak galls, and the permanence of the tone might be explained by the admixture of carbon, or even, apart from that, by the prevention of oxidisation by the presence of more oil. The oily character of the black ink may be estimated from an impression of the *St. Veronica* (Schreiber, 1719) in the Bibliothèque Nationale, Paris, which, in spite of sunk mount, has produced a strong oily yellow offset on the back of the mount which lies above it.

We see, then, that some of the earliest woodcuts were stamped in what was probably one of the traditional methods of the textile block printers. So far we are in agreement with Lippmann, but when he adds that this was practically identical with the method of printing textiles described by Cennino Cennini we are entirely at variance. As the passage in Cennini has been so often interpreted with varying degrees of truth and error, I will first quote the parts of his text which directly

INFANT CHRIST WITH A BIRD. (Anonymous—First half of XVth century)
S. 786. British Museum. Size of the original woodcut 132×88 mm.

bear on the question, and then offer a new translation (or rather paraphrase, for my intention is to convey facts rather than words), in which I have been helped by Dr. Augusto Calabi.

Cennino Cennini, *Il Libro d'Arte, o Trattato della Pittura.* Ed. Gaetano e Carlo Milanesi, Florence, 1858, Cap. 173 :

Abbi un telaio fatto si come fusse una finestra impannata lunga dua braccia, largo uno braccio, confitto in su regoli pannolino o vuoi canovaccio. Quando vuoi dipignere il tuo pannolino una quantità di sei o di venti braccia, avvolgilo tutto, e metti la testa del detto panno in sul detto telaio ; e abbi una tavola di noce o di pero, pur che sia di legname ben forte, e sia di spazio come sarebbe una prieta[1] *cotta o vero mattone : la quale tavoletta sia disegnata e cavata una grossa corda ; nella quale vuole essere disegnato d'ogni ragione drappo di seta che vuoi, o di fogli o d'animali ; e fa' che sià in forma distagliata e disegnata, che le facce tra tutte e quattro vengano a riscontrarsi insieme e fare opera compiuta e legata ; e vuole avere manico da poterla levare, e porre-in su l'altra faccia che non e intagliata. Quando vuoi lavorare, togli un guanto in mano sinistra, e prima macina del negro di sermenti di vite, macinati sottilissimamente con acqua. Poi, asciutto perfettamente o con sole o con fuoco, puoi da capo macinarlo a secco, e mescolarlo con vernice liquida, tanto che sia bastevole ; e con una mestoletta togli di questo negro, e spianatene su per la palma della mano, cioè sopra il guanto ; ccosì ne va imbrattando l'asse dove è intagliata, bellamente, che l'intaglio non si riempiesse.*

Comincia, e mettila ordinata e gualiva, e sopra la detta tela distesa in sul telaro, e di sotto del telaro : togli in mano destra una scudella o scudellino di legno, e col dosso frega fortemente per quello spazio quanto l'asse intagliata tiene ; e quando hai tanto fregato che credi bene che 'l colore sia bene incarnato colla tela o ver panno lino, leva la tua forma su, rimettivi colore da capo, e per grande ordine rimetti al detto modo tanto che compiutamente finisce tutta la pezza.

This I would paraphrase as follows :

" Have a frame made in the form of a window pane, about 54 inches long and 27 inches wide,[2] and linen or canvas fixed on to laths.

[1] *pietra.*

[2] These measurements are a rough estimate on the assumption that the old Italian *braccio* nearly corresponded with the old Flemish *el* (*ell, aune*), *i.e.* about 27 inches.

ST. JEROME (Anonymous—First half of the XVth century). S. 1546. British Museum
Size of the original woodcut 197×130 mm.

" When you are ready to colour your linen, take from four-and-a-half to fifteen yards of the material, roll it up and place the end of the roll on the frame.

" Procure a block of nut, pear, or of some other strong wood, of about the size of a brick ; make your drawing on this, and cut the block so that the design stands in relief above the hollows about the height of a thick rope. Let the drawing be in the style of any kind of silk stuff that you like, a pattern made up either of leaves or animals, and see that the various parts of the design are so disposed on the four faces of the block that these may form in combination a complete section of the pattern. See also that the block has a handle at one end by which it can be lifted and put upright on the other end on which no part of the pattern has been cut.

" When you are ready to work, put a glove on your left hand and prepare your black by grinding vine twigs very small in water. Then, having dried this black in the sun and in the fire, grind it again dry and mix it with as much liquid varnish as is necessary. Take a ladleful of the black and spread it on the palm of the hand, *i.e.*, on the gloved hand, and dab the block with it on the surface where the design is cut, being careful that the black does not fill up the cavities of the block.

" First put the block in its right place and level on the linen stretched in the frame, and *under* the frame. Then take a wooden pad, in the shape of a basin, and rub it hard over that part of the linen against which the block rests. When you have rubbed enough to make you think that the colour is thoroughly assimilated into the linen, lift up your block, and put colour on afresh, and

THE LETTER "L' FROM THE GROTESQUE ALPHABET OF 1464
(Anonymous). S. 1998. British Museum
Size of the original woodcut 117×91 mm.

continue to print in the same way in exact order until the whole piece of linen is covered."

Cennini's words are vague, but it seems impossible as well as unnatural to read into them Lippmann's explanation (which Forrer, in his authoritative work on "Textile Printing,"[1] accepts and illustrates in a figure, though with evident reluctance). According to this explanation the printer placed the inked block face downwards on the linen stretched in the frame, and holding this in place with the left hand, applied the rubber with his right beneath the frame. It is unthinkable that the printer should be able to carry on any lengthy operation in this manner, a contention with which Miss Phyllis Barron and Mr. Noel Rooke, the wood-engraver, are both in agreement.

On the other hand, if our reading of the Italian is correct, and the block is placed beneath the linen, the process would seem equally impossible if the block had to be held underneath. And it might also be objected that the register of the different parts of the design might be more difficult than if the block was placed face downwards. The latter is a reasonable objection, but it could be met by the fact that the design would permeate moderately thin stuff and show through, so that the block could be laid under the correct part of the material. And I think the former objection is most naturally met by assuming either that Cennini omitted to state what he might have taken for granted, *i.e.*, that there was a table beneath the frame on which the block was laid face upwards, or less probably that it was one of the processes he had not seen and about which he was somewhat vague.

[1] Richard Forrer, *Die Kunst des Zeugdrucks*, Strassburg, 1898, p. 14.

THE DEVICE OF JACOB WOLFF VON PFORTZHEIM
(Anonymous). Basle 1499. British Museum
Size of the original woodcut 113 × 70 mm.

Neither Lippmann's explanation nor my own offers a method familiar to the traditions of present-day textile printers, but I would at least claim that the explanation here suggested shows a feasible process, and one that fits in with Cennini's Italian ; while Lippmann's explanation is neither a sound reading of the Italian nor a practicable method.

The commonest form of textile printing by hand does, in fact, agree with Lippmann's description in so far as the inked block is laid face downwards on the stuff. But the stuff is laid flat on a table, and the block hammered on top.

This method is so much more natural than any other that one may assume it was in use in Cennini's own time, but that for some reason he described another less familiar process, which in its inclusion of rubbing anticipated Lippmann's second stage in the development of the printing of woodcuts on paper.

But I have already admitted that the character of the impressions on paper of a considerable group of the earliest woodcuts points to printing with the block laid face downwards.

So, in spite of my disagreement with Lippmann's interpretation of the particular process described by Cennini, we are practically at one in regarding this first stage of printing woodcuts on paper as originating in the common practice of the textile printer.

Thus, though my notes add nothing of moment to Lippmann's rightly accepted view on the development of early woodcut printing, they may perhaps be of service in clearing away the misconceptions that obscure his argument.

NOTES ON THE ILLUSTRATIONS

Griffin within a Wreath. Schreiber 2005. British Museum (C.D., A. 132 [2]). Paper impression from a block probably intended for textile printing. Probably stamped. Thick black ink.

The Infant Christ with a Bird. S. 786. British Museum (C.D., A. 28). Has the character of a stamped print, slightly doubled in impression from careless placing or lifting of the block. Thick black ink. Coloured by hand.

St. Jerome. S. 1546. British Museum (C.D., A. 94). Clearer than S. 786, but possibly stamped. Thick black ink. Coloured by hand.

Letter L from the Grotesque Alphabet of 1464. S. 1998. British Museum (C.D., A. 131). Rubbed print in light brownish ink. Considerable indentation.

The Device of Jacob Wolff von Pfortzheim. Basle 1499. British Museum. Printed in the ordinary printing press.

ERIC GILL. Girl in Bath. No. 2
Size of the original wood-engraving $4\frac{3}{16} \times 4\frac{3}{16}$ inches

THE ENGRAVINGS OF ERIC GILL

By R. A. WALKER

IN all matters of art criticism personal preferences and prejudices are bound to have an effect on individual judgments. Indeed, what is art criticism but the personal opinions of a small body of educated persons in one particular period or generation? Naturally the longer these opinions remain fixed for or against a particular art, the more weight such preference or prejudice carries behind it; and yet even this weight of opinion is still far from being scientifically capable of proof. The ultimate result can be summed up merely as a matter of taste. This matter of taste is particularly noticeable when we deal with artists like Watteau, Chardin, Vermeer, Blake, Beardsley, Debussy. Such artists will always have their fervent admirers who will make up amply for the lack of a universal appreciation. To many the art of such men is a closed book; the key to the locked volume is not in their hands, and they gaze at the outside, wistfully mayhap or scornfully, and pass it by.

Compared to such great ones as Leonardo, Titian, Rembrandt, Velazquez, Rubens and Beethoven, one can only think of the difference between the High Mass of universal adoration in a great minster and the private prayers of a devout few in a little chapel.

It is a difficult, even hazardous, matter to classify

modern and living men and their works, and especially so, as we have seen, in matters of art ; but the writer has no hesitation in placing Eric Gill among the first group. It will be for time only to place him in the latter group, and in this connection one must consider his sculpture and carvings and stone lettering more than his woodcuts and copper engravings. For Eric Gill, if he will forgive the metaphor, there will always be a chapel in the great cathedral of art where his achievements will receive the reverent admiration of a devout group.

In this article, however, his work in woodcut and of late in copper engraving only will be reviewed, and the moment is propitious, as quite recently an exhibition of his sculpture has been held at the Goupil Gallery, whilst Mr. Douglas Cleverdon is about to issue a collected edition of his woodcuts in book form.

Eric Gill was born at Brighton as short a time ago as 22nd February, 1882, and at an early age an appreciation of architecture showed itself and was developed by his art master at Chichester. Indeed, he was actually articled to an architect, but his sojourn in London brought him into contact with Edward Johnston, the calligrapher, and from 1901 he began to make a name for himself, a name which is now supreme in England, as an inscription cutter. Anyone who has seen the colossal War Memorial in New College chapel, the work of Eric Gill and his pupils, which is in the form of a complete list of names of every member of the college who was killed in the War, will realise that here indeed is the work of a master-carver, and one of the greatest England has produced.

Inscriptions on stone and on wood naturally led, with the artistic craving for decoration, to additions like

ERIC GILL. Mrs. Ruth Lowinsky
Size of the original wood-engraving $8\frac{15}{16} \times 6$ inches
By permission of Thomas Lowinsky, Esq.

armorial bearings and other symbols, and finally to the cutting of the human form. Again the designing and cutting of letters and type led Gill to the cutting of small devices by way of head and tail piece and other ornamenting of the books he was called to collaborate in such as the books issued by the Insel-Verlag of Leipzig and books issued from Count Kessler's press. Later still Gill's connection with the S. Dominic's Press at Ditchling, Sussex, from the year 1916 and the Golden Cockerel Press at Waltham Saint Lawrence, Berkshire, gave him ample employment, the woodcut having always been allied so closely to typography, and, lastly, Mr. Douglas Cleverdon is about to issue in a limited edition a collection of Gill's woodcuts.[1] Many of the prints in Mr. Cleverdon's collection were first published from the above two presses, and one may venture to predict that the collector of Press Books will some day treasure the little paper-covered booklets and tracts of the S. Dominic Press solely on account of the early work of Gill to be found in them as initial letter, head and tail piece, and sometimes as full-page illustration.

It is one of those curious vagaries of chance that a North Irish Protestant finds himself writing an appreciation of a Southern English Catholic, and indeed some such considerations may sometimes have crossed the mind of Eric Gill himself. One thing, however, is certain, that no considerations of religion or spiritual affinity are likely to mar the criticism or influence the judgments of the writer. Far be it from him, however, to fail in respect for the artist's inspiration or to disbelieve in his sincerity. It is indeed one of the outstanding, one might say unique, characteristics of this artist that he literally

[1] *Selected Engravings by Eric Gill*, with an Introduction by Desmond Chute (Douglas Cleverdon, Bristol).

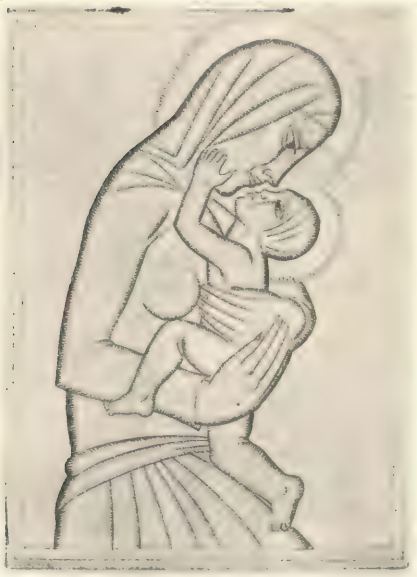
ERIC GILL. (*a*) THE BEE STING. (*b*) THE BEE STING. Second State. Intaglio print
Size of the original wood-engravings: (*a*) $5\frac{1}{16} \times 1\frac{7}{8}$ inches. (*b*) $5\frac{1}{16} \times 1\frac{7}{8}$ inches

practises what he preaches, and a Tertiary of the Order of S. Dominic cannot do otherwise than preach.[1]

The art of Eric Gill, then, is a religious art; but then to this artist religion is the origin of art and it is doubtful if he could believe in any art that was not in some way governed, guided and generically descended from a religious belief. He definitely believes Religion, Love, Art to be inseparable. To him they are a trio which cannot be divided. They are conjoint and co-ordinating. There is for Eric Gill the one supreme being, God, who is love, and art is only love made manifest by a craftsman.

It is necessary to put on record the opinions and beliefs of this artist because they very definitely influence his art, not so much in subject, as in their spiritual influence on his whole outlook on art. It does not in any sense mean that he feels he is compelled to confine himself to executing ecclesiastical subjects or that he cannot decorate anything or make anything not intended for a church. It does mean, however, that as man is (as far as we are able to judge) the supreme material production of God, man is the subject that most appeals to him. The figure of man is therefore seldom absent from his designs, and his interest in the animal world and in what is known usually as Nature, calls forth in him less desire to represent them. It accounts also in part for the marvellous acumen and grace with which he can cut out the female figure from a small piece of wood. This figure, which is really symbolic, is the maker of man. It is the factory of God for the making of His own image. It is in fact the great competitor and the sworn enemy of the world factory and all that it signifies.

[1] The use of the word "preach" does not mean here by word of mouth only.



ERIC GILL. (*a*) MADONNA AND CHILD. Intaglio print
From a drawing by ELIZABETH GILL
(*b*) MADONNA AND CHILD. Intaglio print
Size of the original wood-engravings: (*a*) $1\frac{5}{16} \times 1\frac{7}{8}$ ins. (*b*) $3\frac{1}{2} \times 2\frac{1}{2}$ ins.

To Gill the factory, the machine and the modern world of mass production are the antithesis of all he believes in ; they are to him atheistic in origin and in result. It follows then that the art of such periods as the Gothic age in Europe and the Buddhist and Hindu ages in the East appeals to him strongly, and indeed he has been vitally influenced by them. The art of the Renaissance, therefore, is to him much inferior to that of the Byzantine and Gothic periods.

It is then logical that it must be the human figure which is to him the chief expression of his art. He accepts as unavoidable the present divorce of sculpture from architecture. For him the Muse of architecture is a girl who has taken the wrong turning. If she must delight in steel construction, reinforced concrete, a skin of stone slabs and a face of marble and bronze, she must go her ways. It is not as Gothic cathedrals and Buddhist temples were builded—but what would you ? He cannot reform builders and architects though he would like to—let him at least save the sculptor and artist, or, at the least, one sculptor and artist. Of course, all this does not mean that there is no reply ; the writer thinks he has one, but he is not concerned here to give it. He is only concerned to try and explain sympathetically Gill's art and the very deep and strong principles underlying it. Indeed, he is sometimes rather concerned whether Gill himself does not regard some of his stones as sermons.

It is now, one hopes, easy to see that it is logical for the artist to give himself complete latitude in content once the premisses are accepted. At all events many of his woodcuts published and unpublished show a freedom which to some is refreshing, to others, may be, shocking.

ERIC GILL. THE SOFA. Intaglio print
Size of the original wood-engraving $4\frac{5}{16} \times 2\frac{11}{16}$ inches

These latter may possibly be confusing issues. Our early Christian forefathers may have been cheered, one hopes, by many a snug scene of a fat drunkard carved under a very uncomfortable and mortifying miserere seat. The over austere may have been properly checked by a rollicking couple hard at love in an arbour—even in bed, and at least many a fat and simple monk may have gazed with awe and admiration at a marvellous floriated or bestiary ornament on choir stall and sedilia. No offence or irreverence was intended then, none is now intended by Gill to-day. A Gothic gargoyle, a Hindu corbel or a Buddhist capital, were neither religious nor irreligious; they formed a material part of a large spiritual conception, and that is exactly how much of Gill's work should be regarded by the intelligent connoisseur.

In the event of some of the foregoing not being so regarded by an observant critic, it should again be stressed that unfortunately the writer hails from the Protestant North, but he at least derives some comfort from a recent review of Mr. Roger Fry who wrote, "For Ruskin thirteenth-century art became the direct expression of all moral virtues and religious beliefs which he happened to cultivate and admire. The Baroque was to him not only bad art, it implied every kind of bad life. Mr. Sitwell has got it the other way on. For him Baroque art is the direct expression of a life in which he feels himself at home."[1]

And so "though we paint an inch thick" we return to our beginnings and we see that the personal preference will always be the secret guiding principle, avoid it though we may. Tentative and humble though

[1] German Baroque Art. "The Nation and Athenæum," 31st December 1927.

ERIC GILL. The Convert
Size of the original wood-engraving (subject) $3\frac{1}{2} \times 2\frac{5}{8}$ inches

ERIC GILL. THE KISS from the "Song of Songs"
Size of the original wood-engraving (subject) $2\frac{9}{16} \times 3\frac{11}{16}$ inches
By permission of The Golden Cockerel Press

ERIC GILL. The Skaters
Size of the original copper engraving $4\frac{7}{16} \times 4\frac{3}{8}$ inches

much of Gill's early woodcuts were, they show at once the power of rhythm of this fine and sincere craftsman. This rhythmic quality is present throughout most of his work in wood as well as in stone. It may have been learnt from the art of the East where it is always present, but the writer prefers to believe it inborn and inborn in most of us. The effects of modern machinery and mass production have undoubtedly been the cause of a very prevalent atrophy in a sense which is in most human beings and can generally be found in early art and in all primitive peoples who survive to-day, such, for instance, as the African negro and the Australian aborigine.

" The Devil's Devices," published by the Hampshire House Workshops, 1915, contains some early cuts by Gill, the best being the crucifix *Hoc Signum Vincit.* These are in silhouette or in white line. Shortly after this, however, the S. Dominic Press imprint appears in the books containing his cuts. In 1916 were published two little leaflets " Concerning Dragons " and " Adeste Fideles," each with woodcuts printed in red and in black. The *St. Michael* of the former is a spirited but delicate thing in white line. Both have been reprinted frequently, but original proofs are now hard to obtain. " The Way of the Cross," of 1917, contains the fourteen Stations engraved on wood after the designs of those set up in Westminster Cathedral. They are very small and not too well printed. In 1917 we have " God and the Dragon " with several engravings, some being reprinted. The one, however, for " Christmas Gifts " is the last of three versions ; the two earlier ones which are larger are called " Pax Hominibus," and the last appears again in 1919 in

ERIC GILL. The Agony in the Garden
Size of the original wood-engraving $6\frac{1}{8} \times 4\frac{7}{16}$ inches
By permission of The Golden Cockerel Press

ERIC GILL. Eve
Size of the original wood-engraving $9\frac{7}{16} \times 4\frac{3}{8}$ inches

" Nisi Dominus." Many other booklets, some of only eight pages, issued in these years from the S. Dominic Press, contained beautiful and often spirited and pungent little cuts, but many of these books are undated and the blocks were constantly reused. " The Welfare Handbooks " ran to a series of ten, and No. 3, " Riches," contained the woodcut version of " Christ driving the money-changers from the Temple "—later used as a memorial at Leeds. In No. 4 is the impressive little cut *Judgment.* In 1923 a larger page was used to print " Horæ Beatæ Virginis Mariæ," which was also rubricated and contained the chants. For this the beautiful block *Gloriam Vidi Resurgentis* was used, showing Mary looking into the empty tomb. The earlier states of this block, however, show where it cracked and was subsequently mended. In the same year The Poetry Bookshop published " Autumn Midnight," a collection of verse by Frances Cornford. For this Gill did a Frontispiece which contains a poetic emotion and an uncommon realism combined, making this print an outstanding one in his œuvre. The book also has many delightful initial letters.

In August, 1924, Gill left Ditchling and established himself in South Wales near Abergavenny, and in the next year commenced that notable series of illustrations for the Golden Cockerel Press—a series which was crowned by the issue late last year of " Troilus and Criseyde," containing over sixty woodcuts by the artist. Even this book, it is announced, will be rivalled by the issue from the same source of Chaucer's better-known " Canterbury Tales "—a *chef d'œuvre* which will take printer and artist years to complete.

The first book, then, from this press was " Sonnets

and Verses," 1925, by Enid Clay, a sister of the artist. Most of the wood-engravings are in white line, and they have also been printed by Gill in intaglio ; that is to say, the wood block has been treated like a copper plate, the ink rubbed into the incised lines (which should naturally print white), the surface clean wiped and then printed in an intaglio press. The surface, therefore, prints white, but the ink is drawn from the incised lines and the effect resembles a copper engraving. In October of the same year appeared " The Song of Songs," with twenty wood-engravings. White line is not so frequent, and there is a definite advance in style, which is still more marked in the next book, " The Passion," of St. Matthew, 1926. Such prints as *The Agony in the Garden* or *The Crucifixion* are unsurpassed among any work of to-day in emotional strength and originality of treatment.

The same year saw " Procreant Hymn," by E. Powys Mathers, and for this Gill engraved on copper five illustrations. Another book with copper engravings published the same year was " Id Quod Visum Placet," written by the artist and printed for him by the Golden Cockerel Press. It contains two fine plates, *David* and *Flying Buttresses*. Mr. Cleverdon has also had printed at the same press " Art and Love," 1927, which was written and illustrated by the artist with copper engravings. These latter, with the exception of *The Public House in Paradise*, are rather dry in treatment, and the finely engraved lines of the hair print as dark masses. Finally, Mr. Walterson, of Abergavenny, has just issued " The Song of the Soul," with four wood-engravings by the artist. They are in style rather too reminiscent of " The Song of Songs." This summary

ERIC GILL. The Prior of Caldey
Size of the original copper engraving $9\frac{3}{4} \times 6\frac{7}{8}$ inches

ERIC GILL. Two Borders from "Troilus & Criseyde"
Size of the original wood-engravings (subjects) $6\frac{15}{16} \times 1\frac{3}{8}$ ins. and $7 \times 1\frac{3}{4}$ ins.
By permission of The Golden Cockerel Press

by no means exhausts the list of books illustrated by Gill; still less does it exhaust the list of his woodcuts and engravings, but as the artist approached the woodcut via typography, it is this affinity with the book that it is desired to stress. He has, in addition, cut many excellent portraits, nudes and devotional subjects, and when, most rarely, he attempts foliage he is invariably successful. His plant and flower forms always have Gothic luxuriance and decorative line.

But little space remains to consider those woodcuts and engravings which have not appeared in book form. A few of them have been cut in pear wood and have been used as small posters and devotional cards. *Adam* and *Eve* in white line have been converted into little wood carvings in the well-known "biscuit" form; that is to say, they are carved front and back but not in the round. *Qui Manducat Meam Carnem* is one of many fine crucifixes, and has been printed in gold on black paper.

In 1924 *The Tennis Player* and *The Bee Sting* were issued, and were printed in white line in relief, and in intaglio. Another pleasant series is *The Bath, Girl in Bath* and *The Hair-combing*, all nudes in white line. In portraits we have *Mrs. Williams* in 1924, and three more large portraits of Mr., Mrs. and Miss Lowinsky. In 1925 appeared *The Sofa*, an intaglio print, so carefully wiped that the grain of the wood shows as a tone all over the printed surface. *The Prior of Caldey* is another large portrait head, but this is engraved on copper, the largest he has so far made in metal—followed shortly by another copper engraving *Dominus Regnavit*. *The Skaters* is also a copper engraving with astonishing rhythm and ease of action. *Eve* is a woodcut with apple branches and foliage which make a beautiful

pattern with the large nude figure. *The Lovers* and *Venus* have been printed in two versions, one surface and the other intaglio.

Throughout the prints in this hurried list the same rare qualities are to be found and at an uncommonly high level. Whether the surface worked on is large or small the same fine proportions are kept ; a pleasing rhythmic grace is always present. The content is always subordinate to the decorative value, and in no single case can there be found either a departure from the artist's own very personal style, or an attempt to bring off an effect which is not natural to the medium used. Gill either does not, even occasionally, make mistakes, or, if he does, he rigidly suppresses them. Of the care and seriousness of his work there cannot ever be the least doubt, even in the minds of the critical and unsympathetic.

TWO NOTES ON ETCHINGS AND MEZZOTINTS

By CAMPBELL DODGSON

I.—JOHN OLIVER

TWO friends of Mr. Lewis Gilbertson and of the British Museum have presented to the latter collection the attractive pair of negro heads which formed lot 44 in the Gilbertson sale of February 15th. They are brilliant proofs of two rare little mezzotints by John Oliver, who died in 1701 aged 85, and is supposed to have been a relative of the miniature painters Peter and Isaac Oliver. The literature about these blackamoors is confined, so far as I am aware, to a description of one only of the pair, the woman, in Mr. C. E. Russell's " English Mezzotint Portraits and their States," 1926, vol. II., p. 231, No. 3a, with correction in the *Errata*, p. 494. Mr. Russell took this to be the portrait of a man (actor) dressed as a woman, and gave credence to a MS. inscription on an impression of the mezzotint, running as follows : " Queen Mother in farce of Empress of Morocco, by Thomas Duffet, 1674." This account of the print, however precise and plausible it sounds, I consider incredible, for two reasons. First, the companion print, unknown to Mr. Russell, is unmistakably the portrait of a real negro. Secondly, the negress belongs to a period thirty years earlier than Duffet's farce, for she is simply a copy reversed of

JOHN OLIVER. A NEGRESS, after HOLLAR
Size of the original mezzotint $3\frac{1}{4} \times 2\frac{13}{16}$ inches

JOHN OLIVER. A NEGRO, after HOLLAR
Size of the original mezzotint $3\frac{1}{4} \times 2\frac{13}{16}$ inches

J. GROZER. Viscountess St. Asaph. Unique First State. British Museum
Size of the original stipple engraving $12\frac{3}{4} \times 9\frac{7}{8}$ inches

J. GROZER. VISCOUNTESS ST. ASAPH. Finished State
Size of the original stipple engraving $12\frac{3}{4} \times 9\frac{7}{8}$ inches

Hollar's etching, Parthey 2007 ($3\frac{1}{8}$ by $2\frac{1}{4}$in.), which bears the etched inscription, "Antwerpiae, A° 1645." The negro also is copied in reverse, exactly, from another etching by Hollar of 1645, P. 2004. P. 2003 and 2005 also represent the same negro, but only P. 2004 corresponds to the mezzotint exactly in the disposition of the folds of the collar. P. 2005 is dated 1635, by which the period of the original portrait is dated still further back. Hollar also made another etching of the negress (P. 2008), undated, on a much larger scale and looking in the other direction; this was probably his original etching from life (1635 ?). But study of the pair of mezzotints shows clearly that they were copied, in reverse, from the pair of etchings, P. 2004 and 2007, which Hollar made with due care for symmetry and neatness in 1645. The MS. date 1683, following the engraved inscription "I. Oliver Ex." (not "ex.," as printed by Mr. Russell), is quite likely to be the date of the execution of the print. Mr. Russell mentions a second state of the negress, with the name of "I. Smith" instead of "I. Oliver." The frontispiece to Duffet's play, said to measure 7 by $5\frac{3}{8}$in., is a different copy (a line-engraving) from Hollar, P. 2008[1]. The fable of the actor's portrait, be he Griffin or Harris, may now be laid in oblivion.

II.—JOSEPH GROZER

ENGLISH collectors and critics, unlike the French, show too little appreciation of the rare etched states of eighteenth century engravings. The recent acquisition by the British Museum of one of these rarities, by Joseph

[1] The British Museum copy of the play lacks the frontispiece, which is supplied by a half-tone reproduction from a bookseller's catalogue, in which the character of the original is unmistakable.

Grozer, affords an opportunity for calling attention to this class of proofs. Grozer, though not in the first rank of English mezzotint engravers, was a meritorious craftsman who engraved chiefly after Reynolds, but also after Downman, Romney and others. Like Jones, Ward, and some other contemporaries, he worked in stipple as well as mezzotint, and the pair of very similar first states, which we reproduce along with the finished works, are preparations for a stipple engraving and a mezzotint respectively. Though in most respects very much alike, it will be noticed that in the preparation for a mezzotint much wider spaces are left blank, for detail (sky, flesh and drapery) to be filled in by the further manipulation of the plate with mezzotint tools, than in the preparation for a stipple engraving, where almost the whole of the design is already filled in with dots, though the work is incomplete.

Precedence is claimed by the stipple, for it dates from 1791, the mezzotint from 1794. Of the portrait of Viscountess St. Asaph (born Lady Sophia Thynne, died 1791) the unique first state in the British Museum is already described in Hamilton's catalogue of the engraved works of Sir Joshua Reynolds. It bears in the margin the pencil inscription: "p[rivate] plate. Lady St. Asaph. The only etching taken, only 6 impressions taken and the plate destroyed." This proof was formerly, like the accompanying finished proof before all letters, in the Buccleuch collection. A note has been made in Hamilton's catalogue that a third state exists, with artists' names only. The portrait was painted in 1786 and exhibited at the R.A. in 1787, No. 100. The child, the Hon. George Ashburnham, afterwards Viscount St. Asaph, was born in 1785 and

J. GROZER. Design (Miss E. Johnson). Unique First State. British Museum
Size of the original stipple engraving $10\frac{5}{16} \times 8\frac{3}{8}$ inches

J. GROZER. Design (Miss E. Johnson). Finished State
Size of the original mezzotint $10\frac{5}{16} \times 8\frac{7}{8}$ inches

died in 1813 before his father, who had become Earl of Ashburnham in 1812.

The other etched state, recently presented by Messrs. Colnaghi, is a hitherto unrecorded first state of Grozer's mezzotint *Design*, C.S. 14. This is a portrait of Miss Elizabeth Johnson, niece of Sir Joshua, who appears as *Fortitude* in the New College window. She married the Rev. W. Deane and died in 1841. This proof was also formerly in the Buccleuch collection. So far as is known it is unique. It has considerable freshness and charm, giving, as it does, the main outline of the "design," which is a conspicuous merit of the picture, without the somewhat dull and level finish of the mezzotint.

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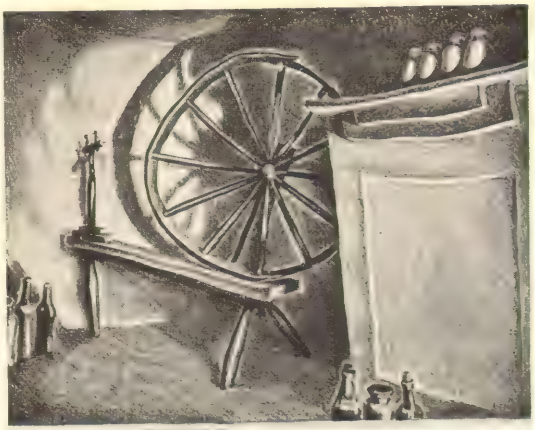

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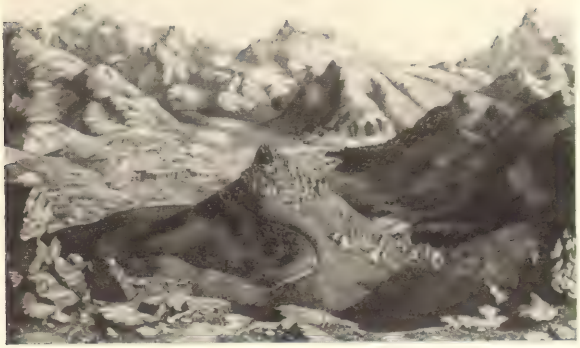

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